

INDIAN SUMMER

Folkways Records
FS 3851

Original Sound Track Music by Pete Seeger and Michael Seeger

From a Folkfilms Production, Produced and Directed by Jules V. Schwerin

HORIZONTAL LINES: Music as used in the Venice Festival First Prize Winner by Norman McLaren

THE MANY-COLORED PAPER: Music from the soundtrack of the Folklore Research Film by Pete Seeger and Toshi Seeger

THE COUNTRY FIDDLE: Music from the soundtrack of the Folklore Research Film by Pete Seeger and Toshi Seeger



Cover design by Ronald Clyne

INDIAN SUMMER

Complete original sound track music from the Folklim Production, "Indian Summer" (produced and directed by Jules V. Schwerin)—composed and performed by Pete Seeger and Michael Seeger on fiddle, 5-string banjo, guitar, chail (bamboo flute), harmonica, pump organ, 12-string guitar, drum—and with vocals and sound effects (multiple dubbing recording).

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DESCRIPTIVE NOTES ARE INSIDE POCKET

HORIZONTAL LINES:
music as used in the Venice Festival First Prize Winner (by Norman McLaren); multiple dubbing played by Pete Seeger on mandolin, alto recorders, chail, guitar, 12-string guitar, 5-string banjo and with sound effects.

THE MANY-COLORED PAPER:
music from the soundtrack of the Folklore Research Film (by Pete and Toshi Seeger), based on the traditional Welsh chorale, "Deck the Halls"; played by Pete Seeger on two guitars (multiple dubbing).

THE COUNTRY FIDDLE:
music from the soundtrack of the Folklore Research Film (by Pete and Toshi Seeger).

A—Traditional Country Fiddler
B—Traditional Country Fiddler
C—Jean Carignan (fiddle) and Pete Seeger (5-string banjo)

original sound track music from INDIAN SUMMER

MUSIC FROM

HORIZONTAL LINES

THE MANY-COLORED PAPER

THE COUNTRY FIDDLE

BY PETE SEEGER

SIDE I

Complete original sound track music from the Folkfilm Production "Indian Summer", produced and directed by Jules V. Schwerin; composed and performed by Pete Seeger and Michael Seeger on fiddle, 5-string banjo, guitar, chalil, (bamboo flute) harmonica, pump organ, 12-string guitar, drum, and with vocals and sound effects. (multiple dubbing recording)

SIDE II

Band 1: HORIZONTAL LINES
music as used in the Venice Festival, First prize winner, by Norman McLaren; multiple dubbing played by Pete Seeger on mandolin, alto recorder, chalil, guitar, 12-string guitar, 5-string banjo and with sound effects.

Band 2: THE MANY-COLORED PAPER
music from the sound track of the Folklore Research Film by Pete and Toshi Seeger, based on the traditional Welsh chorale, "Deck the Halls"; played by Pete Seeger on two guitars. (multiple dubbing)

Band 3: THE COUNTRY FIDDLE
music from the sound track of the Folklore Research Film by Pete and Toshi Seeger.
a. Traditional Country Fiddler
b. Traditional Country Fiddler
c. Jean Carignan, fiddle and Pete Seeger, 5-string banjo.

By Moses Asch

The turn of the 20th century is bringing with it a revolution in the concept of sound recording. Sound, one of the dimensions of expression equal to that of sight, is now being seriously used by composers in the mass media of motion pictures and television. It is used as a mood expression, that of underplay and/or emphasis of the action. With the advent of tape and multi track recording the "ear musician" can now compete with the note writer in composing for this big audience. The meeting ground of folk music can now reach the folk.

This recording shows four different approaches that are being used.

In "The Country Fiddle", the recording is documentary; the recording was done "on the spot" while the action took place.

In "The Many-Colored Paper", a simple two track tape system was used to create a background mood of Christmas and time.

In "Indian Summer", a program was created with the use of the two above systems using three tracks. One sets the theme of the locale and the individuals, the second sustains the mood and background while the third announces the documentary -- giving the immediacy and urgency of the action.

In "lines", a multiple dub soundtrack used as many as nine instruments at once. A continuous flow of melodies and rhythms accompanied a pattern of horizontal lines moving up and down, fanning out, contracting, and crossing each other.

By Pete Seeger

Nineteenth Century styles of orchestral program music were the rule in most movie scores until past the middle of the Twentieth Century. Suddenly within the past five years it has become apparent that other forms of music can be used to heighten the emotional content of films. Movies from Japan and India have successfully used instruments and idioms of those countries. And television films made the discovery that modern jazz could be flexible and expressive accompaniment for cops-and robber programs.

The music on this LP is an attempt to demonstrate what can be done with relatively simple American folk instruments to provide a programmatic score closely following the action on the screen. All except the fiddle music by Jean Carignan was recorded in our barn in the country, using multiple dub techniques: I would record

ful designs on old newspaper, using concentrated dyes and big brushes.

It is well-known that the novice in graphic arts is too tense. The hand, instead of being firm and free, is tight and timid, and the would-be artist fearful of making a fool of himself or herself. Fingerpainting was one attempt to handle this problem. The art stores supplying kits for Sunday painters to paint 'by the numbers' think they are solving it in a different way.

The advantage of the system shown here, of painting with dye, is that there is no idea in the painter's mind that he is creating "A Work Of Art". Rather, the aim is to make beautiful designs so that the paper can be used for wrapping Christmas presents, or other decorative purposes. In the process, however, the painter learns a great deal about the principles of mixing and matching colors, of the technique of using brushes, of contrasting design patterns. Above all, the painter gains a certain confidence which can be of great value in any later excursion into graphic arts.

No professional actors were used in the movie. Rather, a family situation was filmed, and one sees three children, aged 2, 9, and 11, and their grandfather, aged 65, all busily at work, side by side. It is interesting to compare the various stages of their techniques. All narration for the movie is done by one of the older children.

Produced by Folklore Research Films, 1959
Beacon, N.Y.

Filmed and edited by Peter Seeger

Distributed by Folkways Records and Services,
117 W. 46 St. NYC

THE COUNTRY FIDDLE

INTRODUCTION

The country fiddler in United States and Canada was generally a farmer or worker who played for occasional local square dances, but rarely made a living as a professional musician. He inherited various North European traditions of country fiddling. In Quebec (and southern Louisiana) naturally the French idiom predominated. In isolated settlements perhaps Scandinavian or Eastern European fiddling might be heard. But for the great majority of the population, Irish and Scottish fiddling traditions predominated.

Even today certain Irish tunes, such as Devil's Dream, and Miss McCleod's Reel are among the favorite fiddle tunes. But the way of playing them has often radically changed, so that they might be barely recognizable in Ireland.

In the American South a hard driving, slurred and syncopated way of playing the old Irish fiddle tunes was worked out which during the last thirty years has spread via radio throughout US and Canada, almost obliterating local styles of playing.

This movie is part of a continuing project to record on film some of the typical examples of instrumental folk music. The performers in the movie are by and large not the finest fiddlers that exist; but they are typical of the more traditional kind.

the melody on one instrument first, then record the accompaniment for it on another instrument while listening to the melody being played back through earphones. Usually two or three instruments at a time proved sufficient, though some-times we got as many as seven or more at once. Later all sequences were mixed in a studio in New York City.

Since I am essentially an ear musician, rather than a note reader, I improvised each sequence and recorded it ad-lib, accompaniments as well as main melodies. I felt it would give a freer and more direct feeling. Some of the scores were recorded with expensive rented equipment; others, such as the score for "Many Colored Paper" (an instructional film about making decorative Christmas wrapping paper) were recorded on two ordinary home tape recorders.

Synopsis of "INDIAN SUMMER"

Photographed in black-and-white/ 35mm.
Length 28 minutes

Exhibited at Edinburgh & Venice Festivals, 1960

In the heartland of the Catskill Mountains, New York State, along the shores of the west branch of the great Delaware River, lie a group of farming communities that face a decisive destiny. Their valley, some dozen miles long, is chosen by city engineers as the site for a new watershed and dam.

The farms, owned by the same families since pre-Revolutionary days, will be purchased by the big city to the South, and all the villagers will move on to other, distant, communities.

One farmer, Robert Gregory, a famous Catskill raconteur of 78 years loves the valley and its homespun traditions more than any amount of money. Perhaps his roots go down deeper in the land than do those of his neighbors. Perhaps he merely feels the anticipated loss of familiar landmarks more poignantly. In any event, he decides to resist in some small measure; at least it would be a matter of pride. Unfortunately, his neighbors do not agree with him; they see no point in holding out, in refusing to settle with the government lawyers. The young people, especially, seem pleased to be moving to larger towns beyond the valley; it promises greater opportunity to find work less onerous than farming; for the women, it would mean more mechanical conveniences. But for Mr. Gregory, and other old-timers, a move holds no charm, no pleasing prospects of better things.

When the engineers arrive and begin tearing new roads out of the woods, and dynamiting the hills, and boring through the mountainsides to make sluiceways to lower watersheds and the pipelines leading to the city, the old man's spirit withers. For one moment he threatens a fight - but that's with his great-grandfather's Queen Anne musket that hadn't fired a round in almost 200 years. But symbolic resistance isn't going to do much good, except for the inner man. He finally agrees to attend a farewell dance, in company with young Ralph, his companion in fishing and nature-lore. But the apparent joyous atmosphere gains no support from the old man; he leaves early and alone seeking solace along the Delaware bank, under the trees in the moonlight.

Next day, firemen from distant towns come and begin burning down the houses, barns and silos - everything must be reduced to charcoal for sanitation purposes; all human and animal habitations must be wiped-out; the water that floods the land must be kept as pure as when it flowed down the mountainsides. The old man watches the devastation all

through the night and in the morning, though exhausted beyond measure, he pays a final visit to the old cemetery behind Cannonsville, for even the dead shall not be allowed to rest in peace.

At last the day to leave the old house arrives and he piles his few possessions on the roadside. His friend, the fiddler, comes to "fetch" him and he goes off with the younger man to an uncertain future.

INDIAN SUMMER was "shot" in the Spring, Summer and Fall of 1957. Additional photography was done the following Summer while editing was underway. The editing of the 25,000 feet of film took fourteen weeks, resulting in a featurette of just under 3000 feet. Pete Seeger and his brother Mike of the New Lost City Ramblers decided to compose the background music in Pete's Beacon, N.Y. barn, which they turned into a sound studio for the occasion. Thousands of dollars worth of fine recording equipment was shipped to the barn from New York, so that first-class recording conditions would prevail.

No professional actors were cast for the picture. As children had to be excused from school, and men had to find time away from farm chores and servicing their stores, our production schedule had to be elastic to accommodate so many special situations. Not the least of our difficulties proved to be the highly erratic and uncertain Catskill weather which gave us many hours and not a few days of frustrating production conditions. For the party sequence, we had to feed a couple of communities to be sure we would have sufficient turn-out for "shooting" the scene. Firemen of nearby Deposit, N.Y. came out on Sunday morning to burn down the deserted buildings we specified; the Chief advised us that they all had had such a good time, which a few bottles of whiskey helped fortify, that for a case of "fire-water" they didn't think they'd hesitate burning down the whole "blooming" town.

Early in April, 1960, we returned to Deposit where the only theatre is located, and screened the film for the valley people. They were aroused to self-conscious giggling when they saw their neighbors and themselves playing roles; but they seemed deeply touched by the knowledge that what we had photographed had not yet come to pass for them - but was their inevitable painful future. Many of them felt that the film, in some small measure, would keep the valley and the river and the mountains alive for a long time. Even the old man was moved by his own performance, though half the time he wasn't at all certain what we were aiming at; and he had a peculiar sense of a personal immortality through the life of the film.

INDIAN SUMMER will first be released theatrically in New York City through the Rugoff and Becker chain of art theatres. Subsequently, it will be screened throughout the USA and will then go abroad. Contemporary Films, Inc. of New York will subsequently issue the film in a 16mm version.

Jules Victor Schwerin
New York/ December/ 1960

THE "INDIAN SUMMER" STORY

Folklore Notes Prepared by

Norman Studer

What occurs in the film is an event that will have been repeated in the Catskills five times in a half century. It is the drama of a valley being emptied of all humanity, the transformation of land long used by man into a lake bottom. It is the story of the building of reservoirs in the Catskill mountains to

supply more water for New York City's growing millions.

When this film was "shot", Cannonsville, a village of the West Branch of the Delaware River, was still standing and most of its residents still were living in their old homes. But within a few years the same fate will overtake this area that transformed four other valleys since 1905, when work was begun on the Ashokan Reservoir. Families will be moved out of the narrow, winding valley, trees grubbed out by bulldozers, bodies removed from graveyards and transplanted elsewhere. Water will eventually cover the valley from mountain to mountain, first inundating the site of Stylesville, then Granton, Cannonsville, Rock Rift and finally Beerston. The valley with all of its richness of human associations will be stripped and reduced to the anonymity of a lake bottom.

New York City in selecting mountain valleys to be transformed into reservoirs sent its surveyors and engineers back to the more remote parts of the Catskills. It looked for clear unpolluted streams and sparse populations. Because of their remoteness from cities these valleys were still inhabited mainly by descendants of the early settlers. Typical of these people is Bob Gregory, the "old man" of Indian Summer. His great grandfather, Josiah Gregory, came to the West Branch in 1824 and made a clearing for his log cabin--thirty-eight years after the first settler came to the valley.

Bob Gregory is the fading generation that in their lives bridged the period between the age of homespun and the age of the atom. Born in 1882, he remembers the weathered old men and women of the pioneer generation and recalls stories they told him. He saw women spinning and weaving, and taught to split shingles by hand with a frow and to peel bark with a spud; at harvest time he has swung a flail to beat out grain on the barn floor. When he was a boy New York was still one of the principal lumbering states, and hundreds of rafts were floating down the Delaware each year to the sawmills at Easton, Trenton, and Philadelphia. He made several trips down the river, heard the steersmen call out: "Pull Pennsylvania, pull Jersey" and "Holt, t'other way." One of his best stories in the album is a tall tale of rafting days.

By the time Gregory became a man, lumbering was on the way out and farming had become the main occupation of the valley. He was very much interested in potato growing and became something of an expert, but eventually like many another farm boy, he felt the pull of the outside world and left home to go to sea. For 18 years he sailed as a ship mail clerk, travelling over two million miles and making 188 ocean crossings. Eventually, however, the old saying came true--that once you wet your feet in the Delaware you'll always come back. In 1935 he returned to the old homestead in Granton, where he lived until New York City forced him to leave.

Essentially Bob Gregory remained a man of the valley, rooted in the traditions of his people. His story telling is a folk art, derived from the homespun days when people created their own recreation out of their inner resources. Distances were vast and gaiety had to be homemade. At every crossroad's store, saloon, or lumber camp, at elections, husking bees or barn raisings, there were story tellers, ballad singers, jokesters or jig dancers. Every village and region had its masters of the art of story telling, and the art was learned by ear and transmitted from generation to generation. Bob Gregory's style is in the American frontier tradition with its dry understatement, its pokerfaced flights into fantasy, its sharp delineation of character.

The fiddling fulfilled the same social needs as the story telling. Here was another means for self-made entertainment, a way of brightening the precious hours of recreation after long days of work. There are still Catskill homes where on a Sunday afternoon Dad gets out the fiddle, son the accordion and they

play old tunes while Mother accompanies on the organ. The instrumental music of this album was made at such a Sunday "jam session" where neighbors wandered in and out and the music went on all afternoon.

Grant Rogers the "fiddler" of the film began to fiddle at the age of eight, playing by ear along with the musicians at square dances and frolics. One of his teachers was the fabulous Sherm Yorke, whose name is associated with yarns all the way from Claryville to the Long Eddy. I do not vouch for the story that he refused an anesthetic when his leg was being amputated after an accident in the woods. He is said to have called for a fiddle and played with tears streaming from his eyes while the doctor sawed away. Sherm travelled from camp to camp in the woods, entertaining the men by his reels and hornpipes, his rendition of "The Arkansas Traveller" and long ballads of lumbering. He had much time for eager youngsters like Grant Rogers, and Grant remembers many fiddling sessions that lasted all day and long into the night.

Grant's fiddling is strictly in the traditional style. While he knows many old folksongs, there is little in his repertoire that has come down from older Catskill generations. Grant has composed many songs in tin pan alley style and has sung hill-billy songs over a local radio station. "Bessie the Heifer" and "Don't Marry One Like Mine" in which Grant accompanies himself on the guitar are his original compositions. He is a stone cutter by trade.

BIOGRAPHICAL SKETCH

JULES V. SCHWERIN
(Producer of "Indian Summer")

Mr. Schwerin has been professionally active in the motion picture industry since 1939 when he became a member of the Association of Documentary Film Producers in New York.

Following the War Years, he was employed by two Hollywood studios in the two-year period (1945-46): Paramount (production budget analyst) and Republic (screen story analyst).

In New York, between 1947 and 1951, Schwerin was self-employed in the company: Jules Schwerin Films and, as contract production employee (writer or director) for numerous East Coast film organizations including: RKO Pathe, NBC Television, Ziv Television, Princeton Film Center, American Film Producers, City of New York Film Unit and Pictura. Contributing an analysis of potential U. S. TV film utilization for use of the Film and Information Division of the United Nations, Schwerin also served the Franco-American Audio Visual Distribution Center, a cultural division of the French Embassy as film adviser. He imported outstanding art featurettes from Europe, i.e. "Henri Matisse" and "Aristide Maillol," initiating theatrical distribution for this kind of film; and for a two-year period maintained a film packaging service to the growing television industry; at one time he represented virtually every important U.S. foreign film distributor and importer in placing the best available motion pictures on television programs.

In 1951 his services were contracted for by Sol Lesser Productions at RKO Pathe Studio, Culver City, California, as supervising producer. Subsequently, he joined the staffs of King Brothers Productions, Odyssey Pictures, Robert Maxwell Associates, and CBS-TV.

CBS-TV recalled him to New York in the Fall, 1953 for a year's assignment as staff film director for "The Morning Show" and "The American Week." Later, he free-lanced as commercial film director for various New York outfits: Robert Lawrence Productions, Filmways, Inc., Shamus Culhane Productions, Filmmakers

Productions and with Robert Davis Associates as director and production manager. Going into produc-

tion in his own company, Folkfilms, Inc. in the Fall, 1957; Schwerin produced INDIAN SUMMER without sponsorship support. He had intended adding a second half to this 28 minute featurette to be called GREAT GETTING UP MORNING and signed Mahalia Jackson, the gospel singer, to a film contract. Unfortunately, after developing a script and scouting New Orleans locations with Miss Jackson, the production failed to bloom due to Schwerin's inability to secure completion financing.

In the past two years, the company has produced numerous commercial films for sponsors; and ahead of it lies a program of feature films, including a New York drama called THE DRIFTERS and a so-called 'race' film entitled: NO PEACE UNDER MAGNOLIAS. In association with the Louis de Rochemont Company. Mr. Schwerin will direct and produce a feature-length film based upon the seminal book by the Brazilian official of FAO, Josue de Castro: THE GEOGRAPHY OF HUNGER. Mr. Schwerin is an active member of the Screen Directors International Guild and of the Writers Guild of the West. He is an "occasional" reviewer of films, and an editor on film subjects with the Encyclopedia Americana.

Mr. Schwerin is hopeful that INDIAN SUMMER will be a pilot film for a series to be based upon the inter-relatedness of all our social regional history. In the living song-singing, tall-and-short storytelling, the dancing and fiddle-playing of representative regions, the films would tell us some uncommon things about ourselves. Real people - not professional actors - would play themselves, directed, however, to delineate certain traits and rituals: the rural and urban character without glamor or gaudy trappings, humor that is human rather than flip, social rebelliousness and defiance of conventions, the persistence of ideals, the unrealized dream, the frustrated ambition, loving and lovelessness. All of it is brilliantly recorded in our folk-history, but little of this side of life comes through the meretricious inferiority of most motion pictures.

Exploits of folk-heroes are actually highly valued by most of us, though we seem largely unaware of their importance, existence perhaps. For instance: the stories of Paul Bunyan, Casey Jones and Mike Fink are often incorporated in everyday speech; while such eternal folksongs as "Yankee Doodle," "Home on the Range," "Turkey in the Straw," "Sweet Betsy from Pike" and "John Brown's Body" are sung in our schools in their pure and original forms. These songs frequently birth modern "pop" versions but they always outlive their more commercially approved children - while the folklore trample all the sleek magazine stories into oblivion. Recognize them for what they are - living history of the American people that, like beloved and treasured family photo-albums and old letters persist despite pain and the passage of time; cherished because they are always at hand when we want them, expressing our own wishes, sentiments and desires.

STORY CONTINUITY FOR "INDIAN SUMMER" - The music of the record follows this action



Broken line marks site of dam for Cannonsville Reservoir

1. The valley of the West Branch, Delaware River, Catskill Mountains. It's natural and human history....



2. The village of Cannonsville and the old cemetery.



3. The old farmer goes fishing, just as he's done for a lifetime.
4. The boy looks for him, racing through town, even into the cemetery. He's got something to show the old man.
5. The boy races down-river to the old man's fishing site and persuades the old man to follow him into the woods...

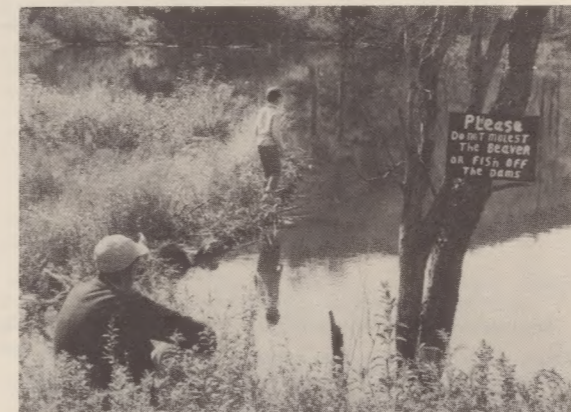


6. They come out of the woods, hand-in-hand and discover a staging-area for the newly established engineer's camp...soon the machines will clear the land to prepare the valley as a new watershed.

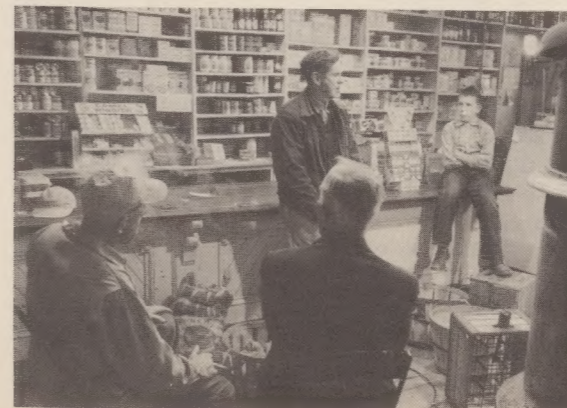
7. The old man writes his thoughts in his diary...he sees the valley utterly destroyed...
8. The bull-dozers and tractors begin their work of uprooting the forests...



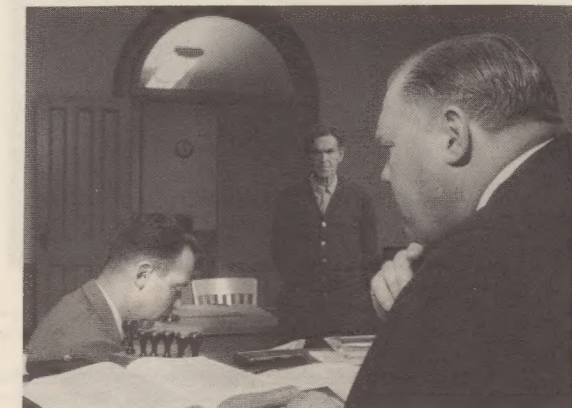
9. The old man continues his life-time cycle of plowing and sowing seed, trying to ignore the threat to his way of life...



10. The summer moves on...and the old man takes the boy into the country-side to see the fingerling trout and visit the beaver dam...
11. Now the boy sneaks away to the camp in the woods - alone. He is thrilled by the sight of heavy machines and falling trees...while the old man remains at work on the farm, refusing to "see" anything...
12. Digging and clearing the tunnels begins on the far-side of the valley...



13. The old man decides to "speak his mind" at the general store...perhaps he can find out what his neighbors will do...They disappoint him...they will not resist "progress".
14. Alone, he begins a long, tiring pilgrimage to the minister, to a group of farm families, and the gunsmith - but they all say they will sell-out to the government lawyers. They see no point in balking, and fighting the inevitable.



15. Dynamiting begins. The old man goes to the Surrogate Court judge and protests. But the judge explains sympathetically that the law changes with new social requirements. Now the cities to the south must use the valley as the site for the dam and watershed...
16. Blasting becomes an overwhelming condition of life...it seems that all the mountainsides are coming down... New machines come and clear new roadways, level the valley floor, and terrorize the animal life into flight...



17. It is a rainy Saturday. The old man is alone, cleaning his great grandfather's Queen Anne musket he dropped at Bunker Hill... Many of his neighbors have already left the valley. Suddenly, the rural mail-carrier arrives and, despite the aimed musket held by the old man in a posture of resistance, delivers the hateful notice of eviction...



18. A few nights later, the people of Cannonsville have a farewell party. The old man agrees to attend with the boy, but after listening to a number of folksongs he knows by heart, he leaves alone... How can he be happy at the impending decision...?
19. The old man returns to the farm. On the bank of the river he sits under the trees, watching the moonlight play across the water, listening to the familiar sounds of night life.



20. In the morning, firemen from other towns come and burn down the houses and barns. The old man watches all day and far into the night. In the morning, much of the valley has turned to ash.
21. He visits the old cemetery behind the Cannonsville village... He sits near his Mother's grave, but his mind is befogged by the events he is living through. The voices from the past seem to call out to him. Slowly, sadly, he returns home.
22. At last, the day of departure. The old man has piled the last of his few remaining possessions on the roadside. In the house, he collects his valise and the old musket, and takes a final look around. The pain is almost too much; but he waits patiently by his "things" for his friend, the fiddler, to come for him. The fiddler drives up... fills the truck with the old man's "things" ... and they drive off together...the road ahead having no particular destination.

HORIZONTAL LINES

A WORD ABOUT "LINES"
-- a film with music by Peter Seeger.

Judged best experimental film at the Venice International Film Festival, 1960, the National Film Board of Canada's Lines Vertical and Lines Horizontal are films of pure design, a constant motion of straight lines inscribed directly on the movie film by NFB artists Norman McLaren and Evelyn Lambart.

What you see is a quiver of lines, gyrated, grouped and regrouped harmoniously on the screen in accord with the music. Picture and action are reduced to the minimum required to delight the eye while ear follows the beckoning of the music. The effect of this classic restraint of design and sound on the senses is one of tranquility, of distant, lonely places beyond reach of time and tide.

The mood of the film owes much to the music of Peter Seeger, composed and played on a variety of wind and string instruments. He composed the film, Mr. Seeger said, after dividing it into four manageable sections. For the first sequence he recorded the theme melody using the alto Chalil (Israeli bamboo flute). Then he played guitar accompaniment for the flute. Then followed the banjo, the mandolin, sound effects from a thundering copper strip, drums, rattles, guitar bass drone, two tenor recorders, banjo and finally twelve string guitar. This covered the first three sections of the film. The last, Mr. Seeger says, returned to the original instrumentation.

The recording was made by NFB staff and equipment at Mr. Seeger's home at Beacon, New York, and the final film track was mixed at the National Film Board's sound studio in Montreal.

LINES VERTICAL

LINES HORIZONTAL

Running time: 6 minutes each - Colour
Produced by the National Film Board of Canada, 1960.

Lines in pure design, an attempt by Norman McLaren and Evelyn Lambart, to create an interesting moving pattern, entirely from straight lines engraved directly on plain black film.

The effect in Lines Vertical is of decorous ballet through close prescribed figures. The lines whirl, separate, circle and closeup with infinite precision and grace. In Lines Horizontal the movement suggests a tenuous, effortless minuet.

In Lines film artists Norman McLaren and Evelyn Lambart have pared picture and action of the film to the bare minimum required to hold the eye and delight the senses of the audience. Similar restraint is echoed in the accompaniment composed and played for Lines Vertical by Maurice Blackburn on the electronic piano and in Lines Horizontal composed and played by Pete Seeger on wind and string instruments.

The prevailing mood of the film is one of quiet, what Pete Seeger might call a "lonesome" feeling. There is quiet in the single line with which the film opens and closes, and often in the circumscribed movements of multiple lines. What appears in the mind's eye is the long line of the horizon, the endless ripple of grain, reeds or sea, stirred by the muted sound of a flute.

Credits:

A study by Norman McLaren
and Evelyn Lambart

Music: LINES VERTICAL - Maurice Blackburn
LINES HORIZONTAL - Peter Seeger.

Sound: Joseph Champagne and George Croll

NOTES ON THE MUSIC OF THE FILM

"LINES HORIZONTAL"

COMPOSED AND PLAYED BY PETER SEEGER, FOLK MUSICIAN

Mr. Seeger's contribution to this film was secured more by luck than design. He came to the National Film Board to play and sing for another film, End of the Line, at the time he and Blind Sonny Terry were performing in Montreal. Mr. Terry, a distinguished harmonica player, often accompanies the folk singing of Peter Seeger. When Norman McLaren heard the two artists were in the building, he invited Mr. Seeger to view Lines Vertical which McLaren and Evelyn Lambart were then completing.

Peter Seeger was intrigued by Lines and the idea of composing and playing music for it. When it proved impractical for Mr. Seeger, on such short notice, to find time to do the music at NFB, Rolf Epstein, NFB Sound Chief, and sound mixer Joseph Champagne, took equipment to Peter Seeger's home at Beacon, New York. The Seeger composition was recorded there over a period of ten days.

A three-track 35mm magnetic film recorder, modified for this project to permit consecutive recording of three single tracks, was used for Mr. Seeger's composition. An additional NFB sprocket tape recorder served as a guide track. There was no written score. The composition developed as the musician played. Some parts he played and replayed, changing the music whenever what he heard from the tape failed to please him. He used nine musical instruments and other contrivances for sound effects. In the film these instruments are heard in concert but each was first recorded separately. With the multi-track recorder it was possible to record each instrument on a separate track and "mix" them later under the ideal conditions of the NFB sound department.

This is how Mr. Seeger describes his experience in composing and playing for Lines:

"For the music of Lines, I played two different wooden flutes a five string banjo, a mandolin, a six and a twelve string guitar, drums, maraccas, autoharp and sound effects.

"Since I am an 'ear musician' and read and write notes but poorly, I improvised my way through. I rigged up our barn as a recording studio with acoustic tile in one room and synchronous-speed movie projector in another room. The movie was projected through a heavy glass window onto the screen of the recording room.

"I looked at the film dozens of times, with my banjo in hand and whistling and humming to myself. Then I decided roughly what I wanted to do. I divided the film into four pieces and worked on each separately. I spliced each section of film head to tail making a loop which repeated itself on the screen without rethreading.

"For the first sequence of the film I recorded the theme melody after improvising and rehearsing with the alto Chalil (Israeli bamboo flute) for about an hour. Then the flute melody was played back to me from the first track of the tape recorder. As I listened through the earphones I improvised a guitar accompaniment for the flute. The guitar was recorded on track two of the tape recorder. Now the two tracks -- flute and guitar -- were played back to me together and I added a banjo track.

"The second section of film was now projected while I played for it, adding new instruments to the arrangement already recorded. For this sequence I omitted the flute but added the mandolin and shimmering thunder effect, made by shaking a long strip of copper flashing left over from the year I repaired my roof.

"For the third sequence of the film I used drums, rattles and a guitar bass drone as a basic background for the counterpoint of two tenor recorders, plus banjo and then 12 string guitar. In the fourth sequence of film I returned to the original instrumentation.

"This took ten days. (Mr. Seeger had to drop the recording several times for one and two day absences while he kept previous engagements--Editor) Joe Champagne (senior NFB sound mixer) was a miracle of patience and ingenuity listening to me squeak, shout and bang out the "score" and placing the microphone just right for each effect. A few weeks later I rejoined him at the National Film Board in Montreal, where, with sensitive overseeing by Norman McLaren and Evelyn Lambart, all the separate instrument tracks were mixed together into the one music track heard in the film. This meant that the sound mixers, George Croll and Joe Champagne, handled as many as nine sound tracks at one time, blending them into one like masters of a console organ.

"If my music is good, credit should be shared three ways: between the visual inspiration of the film, the technical staff and the instrumentalist."

STATEMENT OF PURPOSE

FOLKLORE RESEARCH FILMS is a non-profit corporation formed in 1959 under the laws of New York State. Its purpose is to start the huge and necessary job of recording on sound film some of America's priceless heritage of folkmusic and folklore before it is lost beyond all recall, and to explore methods of making it available to students of folklore, and general audiences throughout the world.

Eventually perhaps every government in the world may maintain a cinema archive of folk art. Until that time, it will be up to interested individuals to carry the work on with such limited funds as they can spare. We are used to hearing about the millions of dollars that Hollywood spends on its films. Educational film makers produce, with professional staffs, good pictures on much smaller budgets. The average cost of their movies may be between \$500 and \$1500 for every minute shown on the screen in the finished picture.

But movie making can be much less expensive, even at that. A 16mm camera with synchronous sound can be bought new for \$700. All the equipment owned by Folklore Research Films adds up to under \$3000, and the films it has produced so far have cost from \$15 to \$80 for each minute shown on the screen. If anyone is interested in learning more of the details of this technique, send 25¢ to Folklore Research Films, 117 West 46th St., and ask for the pamphlet: "Collecting Folkmusic With A Movie Camera".

THE MANY-COLORED PAPER

Filmed by Toshi and Peter Seeger

Cast: Tinya Seeger, Mika Seeger, Danny Seeger,
and Takashi Ohta

Narrator: Mika Seeger

Music: Peter Seeger
(Multiple dub guitars, banjo, and recorder)

Copyright 1959 by Folklore Research Films
Beacon, New York

Distributed by Folkways Records and Services,
117 West 46th Street, New York, N.Y.

This movie will be mainly of interest to teachers of art. It describes a technique of painting color-

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Original Sound-Track Music from
INDIAN SUMMER

by PETE SEEGER and MICHAEL SEEGER

SIDE 1

FS 3851 A

PART 1

Complete original sound track music from the
Folkfilm Production, "Indian Summer" (produced
and directed by Jules V. Schwerin) . . . composed
and performed by Pete Seeger and Michael Seeger
on fiddle, 5-string banjo, guitar, chaili (bamboo,
flute), harmonica, pump organ, 12-string guitar,
drum . . . and with vocals and sound effects.
(multiple dubbing recording)

FOLKWAYS Records

AND SERVICE CORP., 117 W. 46 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM
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Original Sound-Track Music from

**THE MANY-COLORED PAPER
THE COUNTRY FIDDLE**

with music from **HORIZONTAL LINES**
by **PETE SEEGER**

SIDE 2

FS 3851 B

Band 1: **HORIZONTAL LINES**

music as used in the Venice Festival First Prize Winner (by Norman McLaren); multiple dubbing played by Pete Seeger on mandolin, alto recorders, chali, guitar, 12-string guitar, 5-string banjo and with sound effects.

Band 2: **THE MANY-COLORED PAPER**

music from the sound track of the Folklore Research Film (by Pete and Toshi Seeger), based on the traditional Welsh chorale, "Deck the Halls"; played by Pete Seeger on two guitars (multiple dubbing).

Band 3: **THE COUNTRY FIDDLE**

music from the sound track of the Folklore Research Film (by Pete and Toshi Seeger).

- a. Traditional Country Fiddler
- b. Traditional Country Fiddler
- c. Jean Carignan (fiddle) and Pete Seeger (5-string banjo)